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CONCERNING PICTURE JURIES.

When a man is on jury duty in the courts he feels that it is up to him to give his time and brains to the matter in hand, that justice may be done the prisoner on trial.

The better citizen he is the more conscientious he is, and the less likely is the trial to bring about a miscarriage of justice.

It often happens that artists are called upon to serve on juries to judge of the merits or demerits of the pictures of their fellows.

A man does not have to serve on that kind of jury. He can plead disinclination and escape the service (and the honor), but if he consents to serve he should be proud to give his time and his brains (the service really does need brains), to a cause that may be for the betterment of art and the encouragement of artists.

He must see to it that no unworthy picture gets his vote. He should demand that he have time to look at each picture that comes before him so that he may judge it strictly on its merits (setting aside prejudice as much as may be), so that the chances may be lessened that a struggling artist who has painted his best and painted worthily shall not be turned down because a juror was in a hurry to get home, or because the artist did not use the methods most approved by the jurymen.

I know of a young artist in America who has painted some pictures that will cry out for recognition in the years to come, and they will be bought at prices that would set him on his feet to-day.

He has never been able to pass a single jury in New York or in Philadelphia!

His failure to pass is certainly one on the juries that rejected him, for his merits are patent to any artist who knows a good picture when he sees one.

In the years to come, when his pictures are famous, many artists who turned him down to-day will say, "Wonderful work. Delicate perception. Subtle appreciation of the half secrets of nature and a strikingly individual interpretation of them."

Rats! My dear artist-juror, if you had taken the time to look at his pictures when they came up to you at trial after trial, you might have hastened the time of his appreciation, and his soul would not have been loaded so heavily with the chains of despair.

Every artist should make "noblesse oblige" his motto.

Lend a hand to the fellow who is struggling upward, even as you struggle upward. You cursed inefficient, prejudiced, careless and hurried jurors. See to it that you are not inefficient, prejudiced, careless and hurried when it comes your turn to judge.

And if it be the fault of the jury system, "reform it altogether."

There is a human being in some attic waiting breathlessly the verdict on the picture over which he toiled, and which is now awaiting your decision. Give it a fair chance. It is probably bad, but perhaps it is only different.

And the thing that is different to-day is often gospel to-morrow.

CHARLES BATTELL LOOMIS.

THE CITY BEAUTIFUL.

This is a term expressing desire—alas, not realization. New York is beautiful in spots, but not "the city beautiful."

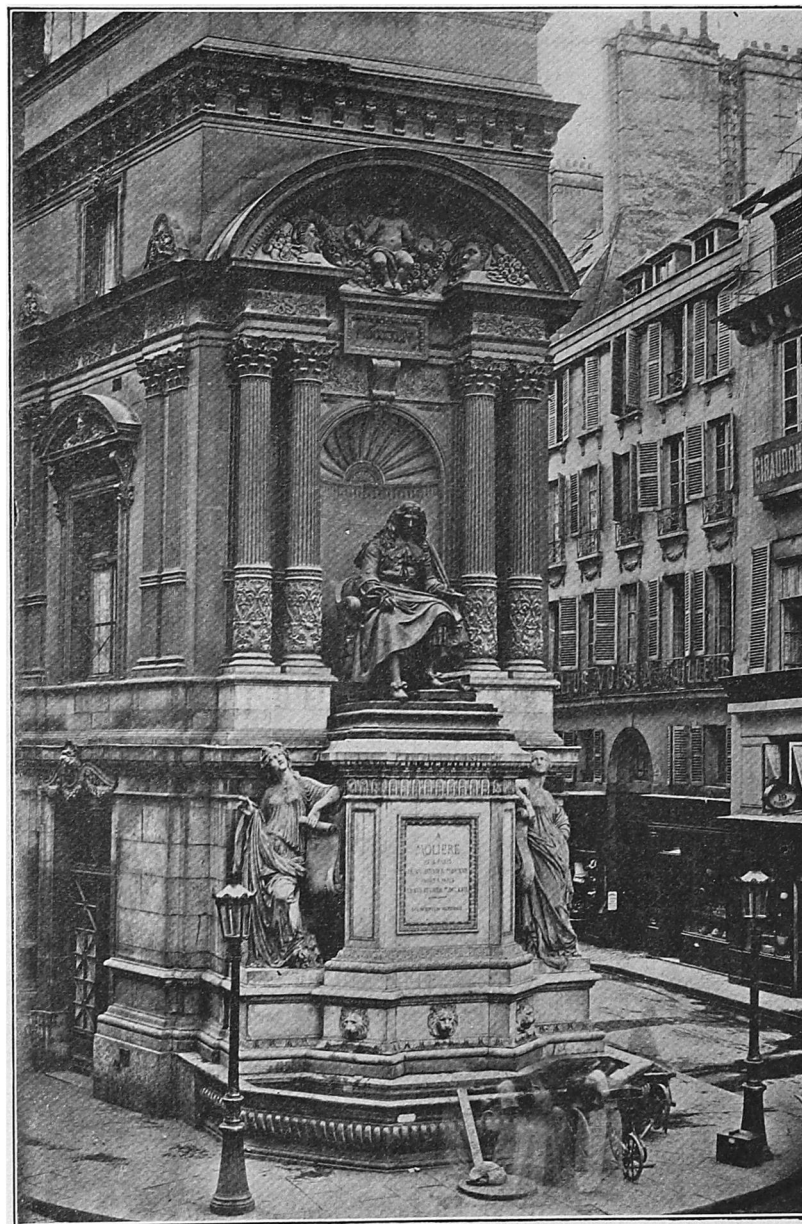
Much is being done here and there to give artistic taste its dole, by buildings of artistic design, ornamented by sculpture, and outwardly showing that the hive of trade need not be housed in ugly shape. We need only to wander from place

to place, from the Clearing House to the Chamber of Commerce, to the new Stock Exchange, to the Appellate Division Courthouse, on Madison Square, to see the improvement of architectural design, when it calls in Sculpture to aid it in beautifying exteriors.

And it is my plea that municipal action could be taken to increase such beauty spots. We hear much about the improvements to be made by depressing streets, open park spaces, monumental buildings, and yet, Why is Sculpture neglected in carrying out such schemes? Look at the Washington Arch—niches there for statues, the top ready for a group. But the arch was built years ago, and as far as a work of art, it is only half finished. So it is with Grant's Tomb. Again at the Criminal Courts Building, where statuary must have entered into the original scheme, but failed of execution.

Now compare this with the "out of doors" Sculpture of Paris and Florence as shown in two of the illustrations in this number, and tell me whether the Municipal Art Society might not strain its efforts to complete what is half finished before it undertakes new and gigantic schemes.

The trouble lies with our ever changing official bodies.



FONTAINE MOLIERE—PARIS